

Souper

~~de~~

mari

Partition — 1.

Sartius fiparius.

1^{re} Violons — 2.

2^{es} id — 2.

Alto — 1.

Basses — 2.

flûtes — 4.

hautbois — 1.

Clarinettes — 1.

Bassons — 1.

Cors — 1.

trompettes — 1.

timbales — 1.

14



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LE SOUPER DU MARI

Opéra en un acte

PAROLES

de M^{rs} Ch. Desnoyers & H^{rs} Cogniard

mis en Musique et dédié

à son Père

P A R

G. R. DESPRÉAUX

Pensionnaire du Gouvernement à l'Académie des Beaux-Arts
à Rome.

Représenté pour la 1^{re} fois sur le Théâtre de l'Opéra Comique le 25 Janvier 1833

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Parties d'Orchestre: 75^f.

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M^{rs} Duvet

+ m. 252,30

Allen A. Brown

Aug 14, 1894

PERSONNAGES.

ETIENNE Durand, Ouvrier.

CHARLOTTE, sa Femme

M^r BERNARD, Père
M^{me} BERNARD, Mère } de Charlotte

JAQUES le Blond, Sergent dans un Rég^t.

d'Infanterie de Ligne.

LOUISE Nièce de M^{me} Bernard.

Un Caporal de la Garde Nationale.

ACTEURS.

M^r. E. THENARD.

M^{me} Clara MARGUERON.

M^r. VICTOR.

M^{me} BOULANGER.

M^r. VIZENTINI.

M^{me} RIFAUT.

M^r. LOUVET.

Le Role de Charlotte peut être distribué soit à la première Chanteuse soit à la première Dugazon.

Celui de Jaques pourrait être joué par le jeune TRIAL.

Au reste les Auteurs s'en rapportent entièrement à MM. les Directeurs, et chefs d'Orchestre des départemens sur la manière de monter l'Ouvrage.

Le Solo de Trompette à Clef qui se trouve dans les Couplets N^o 6 peut être exécuté par un 1^{er} Cor en La. la partie de 1^{re} Trompette est alors différente. (Ce changement est indiqué dans la partie gravée.)

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LE SOUPER DU MARI.

Met: 120 = ♩

All^o giusto.

OUVERTURE.

Grande Flûte. *EF*

Petite Flûte. *FF*

Hautbois. *FF*

Clarinettes en LA. *FF*

Trompettes en LA. *FF*

Cors en MI $\frac{1}{2}$. *FF*

Bassons. *FF*

Timballes en LA et MI $\frac{1}{2}$.

1^{er} Violon. *FF*

2^d Violon. *FF*

Altos. *FF*

Violoncelles. *FF*

Contre-basse. *FF*

All^o giusto.

Handwritten musical score for a 12-part ensemble, likely a string quartet or similar instrumental group. The score is written on 12 staves, organized into four systems of three staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system of staves is labeled "C. la 1^{re} Fl. 8^{va} bas" and the second system is labeled "C. la 1^{re} V. 8^{va} bas". The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as "ff" (fortissimo) and "f" (forte). The notation is written in a clear, legible hand, typical of 18th or 19th-century musical manuscripts.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is written in a historical style, featuring complex chordal textures and rapid arpeggiated passages. The notation includes various note values, rests, and dynamic markings such as *fp* (fortissimo) and *Unis.* (unison). The piece concludes with a double bar line. The manuscript is on aged, slightly stained paper.

Handwritten musical score on a single page, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* and *ppp*. The score is organized into measures across the staves, with some staves showing repeated rhythmic patterns indicated by double bar lines and repeat signs.

Continuation of the handwritten musical score on a second page, also featuring ten staves. This page includes the instruction "Bassons." written on the fifth staff. The notation continues with various musical symbols, including clefs, notes, rests, and dynamic markings like *pp* and *ppp*. The score is organized into measures across the staves, with some staves showing repeated rhythmic patterns indicated by double bar lines and repeat signs.

This page contains a full page of handwritten musical notation for a large ensemble, likely a symphony or concert band. The notation is arranged in 12 horizontal staves. The top 11 staves are for various instruments, including woodwinds, brass, and strings, each with complex rhythmic patterns and dynamic markings. The bottom staff is labeled 'la Basse' and features a simpler, more rhythmic pattern. The notation is written in a clear, professional hand, with many notes, rests, and dynamic markings (e.g., *f*, *p*, *2^a*) visible throughout the score.

1561

The musical score is written for a string quartet, consisting of four staves. The notation includes various musical symbols and dynamics:

- Staff 1 (Violin I):** Features a melodic line with slurs and accents. Dynamics include *p* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 2 (Violin II):** Features a melodic line with slurs and accents. Dynamics include *p* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 3 (Viola):** Features a melodic line with slurs and accents. Dynamics include *p* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 4 (Cello):** Features a melodic line with slurs and accents. Dynamics include *p* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 5 (Double Bass):** Features a melodic line with slurs and accents. Dynamics include *p* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 6 (Violin I):** Features a melodic line with slurs and accents. Dynamics include *dim.*, *ff* dol., and *ff*. There are triplets and a 3-measure rest.
- Staff 7 (Violin II):** Features a melodic line with slurs and accents. Dynamics include *ff* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 8 (Viola):** Features a melodic line with slurs and accents. Dynamics include *ff* marcato and *ff*. There are triplets and a 3-measure rest.
- Staff 9 (Cello):** Features a melodic line with slurs and accents. Dynamics include *pp* and *ff*. There are triplets and a 3-measure rest.
- Staff 10 (Double Bass):** Features a melodic line with slurs and accents. Dynamics include *pizz.* and *arco.*. There are triplets and a 3-measure rest.

This page of musical notation is for a piano piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system of staves, with some staves containing multiple systems of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music includes various dynamic markings such as *f*, *p*, *ff*, *pp*, *marcato.*, *1^o solo.*, *ff marcato.*, *ff sosten.*, *ff marcato.*, *ff sosten.*, and *pizz.*. The notation also includes various musical symbols such as slurs, ties, and repeat signs. The page number 1561 is visible at the bottom.

1561

This is a handwritten musical score on aged paper, numbered 1561 at the bottom. The score is written in dark ink and consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first two staves are labeled 'C. le 1er Violon' and 'C. le 2d Violon' respectively, with double bar lines at the end of each line. The third staff has a '2' written above it. The score includes several instances of 'ff' (fortissimo) and 'ff>' (fortissimo accent). A specific instruction 'Changez la grande Timballe en Slz.' is written on one of the staves. The bottom of the page features the number '1561' and some additional markings.

This page of musical notation, numbered 10, contains ten systems of staves. The notation is complex, featuring various musical symbols, including notes, rests, and dynamic markings. The staves are arranged in two groups of five staves each, separated by a large gap. The notation includes various musical symbols, including notes, rests, and dynamic markings. The first group of staves (systems 1-5) includes dynamic markings such as *ff* and *Fl.*. The second group of staves (systems 6-10) includes dynamic markings such as *Fl.* and *Fl.*. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic and harmonic development.

This page of musical notation, numbered 11 in the top right corner, contains a complex score for a large ensemble. The notation is organized into several systems, each consisting of multiple staves. The top system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The middle systems feature staves for brass instruments (trumpets, trombones, tuba) and a large section of strings. The bottom system includes staves for percussion and a large section of strings. The notation is characterized by dense, complex rhythmic patterns, often with multiple beams and accents. Dynamic markings such as *ff* (fortissimo) and *fl* (flautando) are frequently used. The score is written in a single key signature (one sharp) and a 2/4 time signature. The overall style is that of a late 19th or early 20th-century musical manuscript.

This page of musical notation, numbered 17, contains a complex arrangement of staves. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *p* (piano) and *stac.* (staccato) are used throughout. The notation is organized into systems, with some staves containing multiple measures of music. The overall style is characteristic of 19th-century musical notation.

This page of musical notation is for a choir and piano. It consists of 12 staves. The top two staves are for the choir, with lyrics "cres - cen - do - il". The bottom two staves are for the piano, with lyrics "cres - cen - do - il". The middle staves contain piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "cres".

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Handwritten musical score for 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple staves. The following labels are present within the score:

- 2^e Violoncelle
- 2^e Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle
- Violoncelle

The score is written in a single system, with the staves arranged vertically. The notation is in a historical style, likely from the 18th or 19th century. The page number 17 is visible in the top right corner.

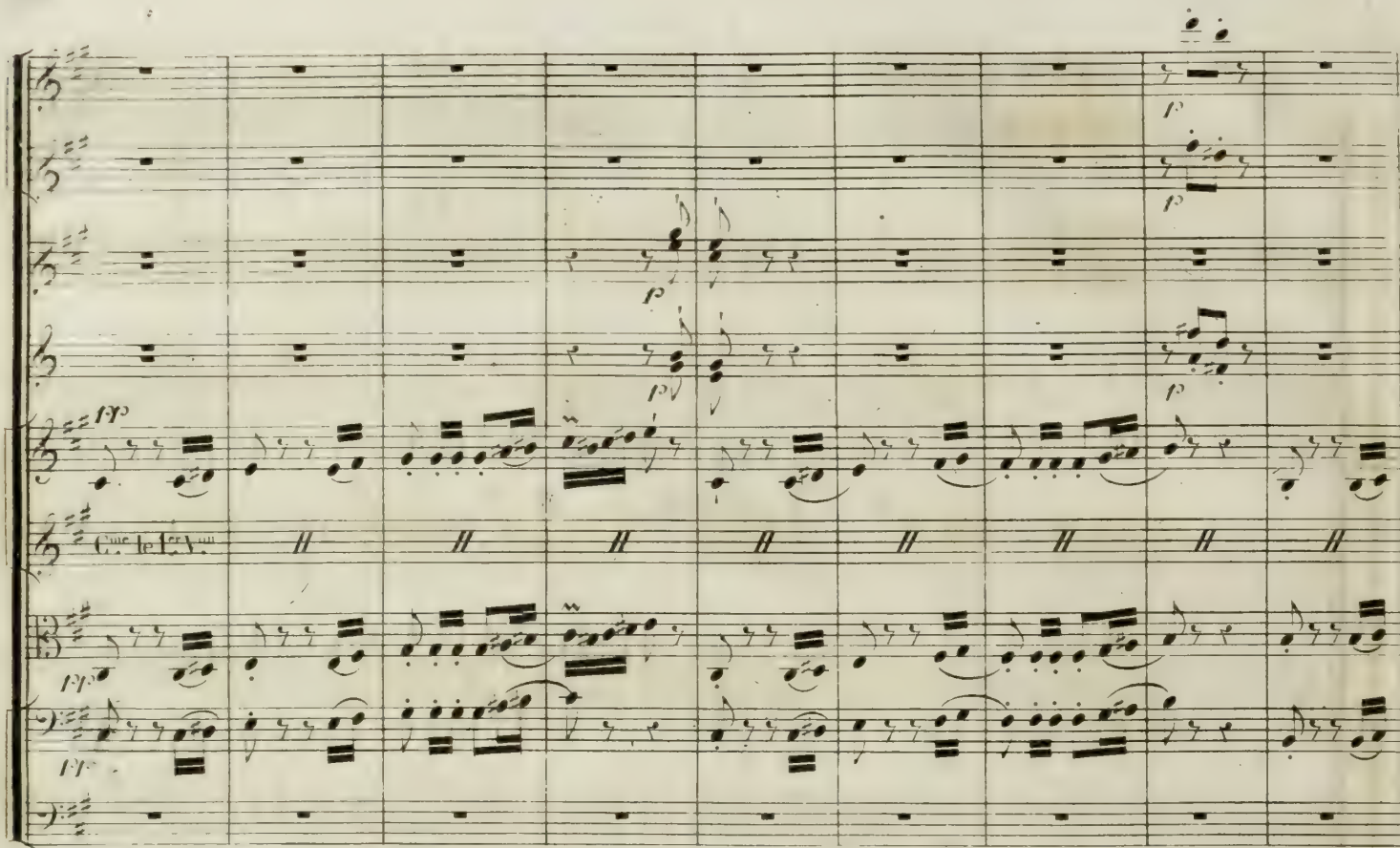
This page of musical notation, page 18, contains ten staves of music. The notation is complex, featuring various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *ff>* (fortissimo accent) are prominently displayed throughout the score. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The staves are arranged in a single system, with the first staff at the top and the last staff at the bottom. The notation is dense, with many notes and rests, and the dynamic markings are placed below the notes. The page number 18 is in the top left corner, and the page number 1561 is at the bottom center.

This page contains a musical score for a large ensemble, likely a percussion or wind section. The score is written on multiple staves, each with its own key signature and time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

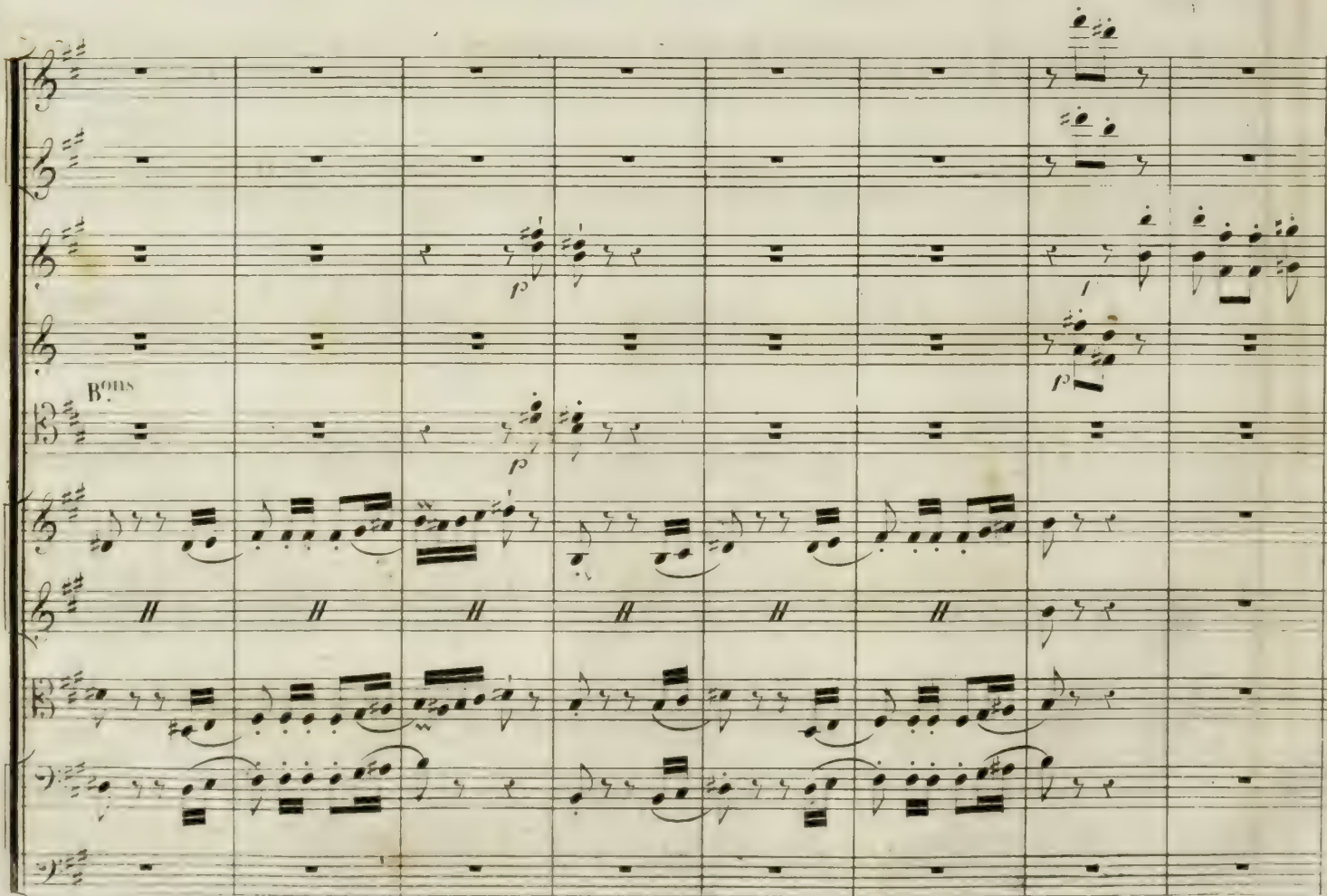
Key markings and instructions include:

- Dynamic markings:** *FF* (Fortissimo) and *F* (Forte) are used throughout the score.
- Section marking:** *uniss.* (unison) is marked in the middle of the score.
- Instruction:** *remettez la Gde Timb. en LA 2.* (Reset the large timpani to LA 2) is written at the bottom right.
- Staff labels:** Some staves are labeled with instrument names, such as *Cour. et Basses* (Coursing and Basses).

The score is numbered 1561 at the bottom center.



First system of musical notation, featuring multiple staves with treble and bass clefs, key signatures of two sharps (F# and C#), and various musical notations including notes, rests, and dynamic markings such as *p* and *pp*. The system includes a grand staff with piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The vocal line is marked with *pp* and includes a melodic line with some grace notes. There are also some markings that look like "C. l. p. l. u." in the piano part.



Second system of musical notation, continuing the piece. It features similar staves and notation to the first system, with dynamic markings like *p* and *pp*. The piano accompaniment continues with its complex rhythmic pattern. The vocal line is marked with *p* and includes a melodic line. There is a marking "Bons" in the vocal line. The system concludes with a final cadence in the piano part.

The musical score consists of 14 staves. The notation is dense, featuring many beamed notes and rests. The key signature has two sharps (F# and C#). The music is written in a complex, multi-measure format. The bottom staff is labeled "La Bassa".

Dynamic markings and performance instructions include:

- marcato.* (marked)
- f* (forte)
- pp* (pianissimo)
- fz dol.* (forzando dolce)
- fz* (forzando)
- sost.* (sostenuto)
- fz dol.* (forzando dolce)
- fz sost. dol.* (forzando sostenuto dolce)
- pizz.* (pizzicato)

The page number 1561 is printed at the bottom center.

This musical score is for the piece "C. la ple Fl." and is arranged for a full orchestra. The score is written for seven staves, each representing a different instrument or section:

- Petite Fl.** (Flute): The top staff, featuring a melodic line with a *marcato* marking.
- Hautb.** (Horn): The second staff, which is mostly silent, indicated by a double bar line.
- Clar.** (Clarinet): The third staff, playing a melodic line.
- Cors** (Cor): The fourth staff, playing a melodic line.
- Bons** (Bassoon): The fifth staff, playing a melodic line.
- C. la ple Fl.** (Cello/Double Bass): The sixth and seventh staves, playing a rhythmic accompaniment.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mol.* (molto). The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked with a double bar line in the middle of the score.

Handwritten musical score for a 6-part setting of the motet "Benedictus" (BWV 1006) by J. S. Bach. The score is written on six staves, arranged in three systems of two staves each. The top staff is for Soprano, the second for Alto, and the third for Tenor. The bottom three staves are for instruments: Flute (fourth staff), Violin (fifth staff), and Cello/Double Bass (sixth staff). The key signature is D major (two sharps) and the time signature is 3/4. The word "Bons" is written above the first staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The manuscript is on aged, slightly stained paper.

1561

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in several systems, each containing multiple staves. The top system includes a vocal line with lyrics "cen" and "do" and a piano accompaniment. The middle system features a piano accompaniment with various musical notations, including notes, rests, and dynamic markings like "f". The bottom system includes a piano accompaniment with various musical notations, including notes, rests, and dynamic markings like "pizz." and "dol.". The notation is written in a clear, legible hand, and the page is numbered "10" in the bottom right corner.

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements such as triplets, slurs, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *p* (piano) is used frequently throughout the score.
- Articulation:** *arco* (arco) and *arco, stacc.* (arco, staccato) are used in the lower staves.
- Performance techniques:** *pizz* (pizzicato) is indicated in the bottom staff.
- First Violin (1^o):** The first staff features a melodic line with triplets and slurs.
- Second Violin (2^o):** The second staff has a similar melodic line with triplets and slurs.
- Violoncello (Cello):** The third staff contains a melodic line with triplets and slurs.
- Bass:** The fourth staff features a melodic line with triplets and slurs.

This page of a musical score is written for a string quartet, consisting of four staves. The music is in the key of D major (two sharps) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The score includes several measures of music, with some measures containing multiple notes and rests. Dynamics include *p* (piano), *f* (forte), *dol.* (dolce), and *stacc.* (staccato). There are also markings for *pizz.* (pizzicato) and *1. solo.* (first solo). The score is written in a clear, legible hand, with some markings in italics.

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. Dynamic markings include *p* (piano) and *cres* (crescendo). The piece concludes with a double bar line and a repeat sign. The notation is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

This image shows a page of handwritten musical notation, likely a score for a piano. The notation is arranged in a system of staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte). The handwriting is in ink on aged paper. The page is numbered '1' in the top left corner. The notation is complex, with many notes and rests, suggesting a technically demanding piece. The overall style is that of a 19th-century manuscript.

Violon. 1^{re}

Violon. 2^e

unis.

unis.

1561

Handwritten musical score for a multi-staff instrument, likely a piano and orchestra. The page contains 14 staves. The top two staves are for the piano, with treble and bass clefs. The middle staves are for the orchestra, including woodwinds, strings, and percussion. The bottom two staves are for the piano again, with treble and bass clefs. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The page is numbered 1561 at the bottom.

1561

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *tr* (trill). The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is in ink, and the paper shows signs of age and wear.

This is a page of a musical score, likely for an orchestra and voices. The score is written on 15 staves. The top staves are for woodwinds and strings. The bottom staves are for voices. The music is in 2/4 time and features a variety of notes, rests, and dynamic markings. The bottom staff is labeled "C. la Basse".

Handwritten musical score for multiple staves, featuring complex rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *8a* (octave). The score includes various musical notations including notes, rests, and bar lines. The notation is dense and spans multiple systems.

2. C^{te} la Basse. //

8a

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like "ff" and "fz". The score is written on aged paper with a grid of staves. The notation includes various musical symbols such as notes, rests, and bar lines. The bottom staff is labeled "C. la Basse." and includes a "ff" marking. The score is organized into measures, with some measures containing multiple staves of music.

A handwritten musical score on 12 staves, arranged in six pairs. The notation is dense, featuring many beamed notes and rests. The key signature is one sharp (F#). The score includes various musical markings such as **FF** (fortissimo), **ff** (pianissimo), and **uniss.** (unison). The staves are numbered 1 through 12. The notation is characteristic of 18th or 19th-century manuscript notation.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or organ. The score is written in a historical style, featuring a variety of note values, rests, and dynamic markings. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic piece. Dynamic markings such as *ff* (fortissimo) and *unis.* (unison) are used throughout. The score is organized into measures by vertical bar lines, with some measures containing multiple staves. The overall layout is dense and detailed, typical of 18th-century musical manuscripts.

Nº 1.
COUPLETS.

RÉPLIQUE. Non je ne le sais pas c'est pour cela que je voudrais le savoir.

Allegretto. Metr: 96 = ♩

1^{re} Flûte.

Petite Flûte...

Hautbois.

Clarinettes
en LA.

Cors en LA.

Bassons.

Violons.

Altos.

LOUISE.

Violoncelles.

Contre-basses.

The musical score is written for a full orchestra and a vocal soloist. The instruments listed on the left are: 1^{re} Flûte, Petite Flûte, Hautbois, Clarinettes en LA, Cors en LA, Bassons, Violons, Altos, LOUISE (vocal soloist), Violoncelles, and Contre-basses. The score is in 2/8 time, marked Allegretto. The key signature has two sharps (F# and C#). The vocal line for LOUISE includes the lyrics: "Un mari un mari ah! ma". The score includes various musical notations such as dynamics (f, ff, p, pizz.), articulation (accents), and phrasing slurs. There are also some handwritten annotations and a large 'S' symbol in the middle of the score.

Allegretto.

chère - - - re un mari un mari ah! ma chère un mari un ma - ri que ce mot est jo -

p *arco.*

The musical score is written for a vocal and instrumental ensemble. It consists of 12 staves. The first 11 staves are for instruments, and the 12th staff is for the vocal line. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into four measures. The first measure contains a vocal line and several instrumental staves. The second measure contains a vocal line and several instrumental staves. The third measure contains a vocal line and several instrumental staves. The fourth measure contains a vocal line and several instrumental staves. The lyrics are: "li il n'est rien sur la ter - - - re de plus charmant de plus charmant que lui un ma - ri un ma -". The dynamics are marked as *fz*, *p*, *f*, and *fz dol.*.

li il n'est rien sur la ter - - - re de plus charmant de plus charmant que lui un ma - ri un ma -

ri que ce mot est jo- li un mari un ma- ri que ce mot est jo- li.

C.^{te} La Basse.

Fin.

1^{er} COUPLET.

Je ne puis bien com- pre-n-dre ce qu'il dit à mon cœur pourtant je crois en-

2^d COUPLET.

Quand on est demoi- sel- le combien il faut souf- frir quel- le pei- ne cru-

Fin.

G^{de} Fl:

Hautb:

ten-dre qu'il promet le bon-heur ce doute m'inqui-è-te me trouble malgré moi nuit

el-le de toujours o-be-ir mais l'escla-va-ge ces-se en-fin vient no-tre tour je

The musical score is written for a woodwind and string ensemble. The woodwinds include a G^{de} Flute and a Hautbois. The strings are represented by five staves. The vocal lines are in French. The music is in 2/4 time with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *pp*.

et jour je ré-pè-te sans de-vi-ner pour-quoi nuit et jour je ré-pè-te. un mari

se-rai la mai-tris se- ah! pour moi quel beau jour je se-rai la mai-tres-se. un mari

97-112-
Charlotte

Nº 2.

45

QUINTETTO

RÉPLIQUE. Ma mère je vous en supplie — Je resterai — Nous resterons.

Risoluto. Metr: 104 = ♩

Flûtes.

Hautbois.

Clarinettes
en UT.

Trompettes
en UT.

Cors en FA.

Bassons.

Violons.

Altos.

CHARLOTTE.

LOUISE.

M^{me} BERNARD.

ETIENNE.

M^r BERNARD.

V^{elles} et C:B:

Risoluto: Metr: 104 = ♩ 1561

1^{re} Flûte.

CHARLOTTE.
ah! ne bravez pas son courroux de grâce écou tez-moi ma

M^{me} BERNARD.
Et que m'importe sa co- lè - - - re

M^r BERNARD.
Que nous importe sa co- lè - - -

me - re é - cou - tez - moi ma mè - re é - cou - tez - moi é - cou - tez - moi

et que m'importe que m'importe sa co - lè - - - re non laissez - moi non laissez - moi non laissez - moi non laissez -

re que nous im - por - te sa co - lè - - - re

LOUISE entrant précipitamment. *p* Le voi - ci
 Le voici Le voici
 moi je veux i - ci lui te - nir tē - - - - te Le voi - ci
 ETIENNE apercevant M^{me} Bernard. *f*
 Que vois-je que
 Le voi - ci

Musical notation includes various staves with notes, rests, and dynamic markings such as *ff*, *f*, and *p*. The score is written in a standard musical notation style with a key signature of one flat.

This musical score is for a piano and voice ensemble. It consists of 11 staves. The first 10 staves are for the piano, with the right hand on staves 1-5 and the left hand on staves 6-10. The 11th staff is for the voice. The music is in 2/4 time and features a variety of piano textures, including chords, arpeggios, and melodic lines. The voice part enters in the final measure of the page. The lyrics are in French and are written below the voice staff.

vous-je! mal- gré ma dé- fen- se vous viendrez donc encor chez moi m'insul-ter par votre pré-

à Etienne.

monami.....

à Charlotte.

sen-ce c'est trop fort Tais-toi ne vous en dé-plai-se moi je suis bien ai-se de l'air'i-

Velle

o dol. A 'Tutti' marking is present below the vocal line."/>

cimes volon- tés j'veux fair' Ici mes volon- tés ca vous fâch' peut- ê- tre mais je suis le maî- tre embrassez vot'

Tutti

M^{re} BERN: C'est bien c'est bien de vous rien ne m'é- ton- ne rien ne m'é-

fille et par- tez...

cen

Quoi ja - mais je ne les ver - rai!
 puisqu'il le faut je par-ti - rai mais de-main j'la con-so-le - rai
 ne oui de ces lieux je sor-ti - rai mais a-vant je m'explique - rai
 embras-sez voi' fille et par- tez al - lons par- tez
 puis - qu'il le faut je par - ti - rai

du.

[illegible]

f^p stac.

f

stac.

dol.

f^p

1^o solo.

f^p stac.

dol.

f^p

f^p stac.

dol.

f^p

tè-re ex-ci-t'ma cò-lè-re qu'il n'est pas sur terre d'plus mauvais su-jet vo-tre pauvre femme dans le fonds de

1^{re} Fl:

Hautb:

Cors.

l'â-me mau-dit son é-poux méchant envers el-le et même infi-dè-le vous ê-tes ja-loux hom-metrop cou-

Cors. >

eres

eres

eres

pa-ble c'est a-bo-mi-nable é-poux in-trai-table c'est é-pouvan-table vos torts sont con-nus et de tant d'a-

eres

cen - - - do

cen - - - do

cen - - - do

bus l'cha - ti - ment s'ap - prêton vous tien - dra

cen - - - do

te - - - te

mais i - ci j'm'ar - velle

Tutti.

ff

ff

ff

f

f

f

f

f

f

f

la dou- leur ac - -

oui de ces lieux oui

oui de ces lieux oui

rê-te mais i-ci j'm'ar-rê-te car je n'y tiens plus.

c'est fort heu-reux a-dieu ma-dame a-dieu ma-dame

oui de ces lieux oui

ca - ble mon à - me la dou - leur ac - - ca ble mon
 de ces lieux nous parti - rons nous partirons mais a - vant nous vous re - di -
 de ces lieux nous parti - rons nous partirons mais a - vant nous vous re - di -
 mais partez donc a - dieu ma - dame
 de ces lieux nous parti - rons nous partirons mais a - vant nous vous re - di -

Musical notation includes various instruments (flutes, strings, woodwinds) and vocal parts. Dynamics include *f*, *ff*, and *stac.* (staccato).

The musical score is written for a French opera. It features multiple staves, including vocal parts and a piano accompaniment. The lyrics are in French, and the music includes various notations such as notes, rests, and dynamic markings.

The lyrics on the page are:

a - me quel cha - grin
 rons Charlotte est trop bonne quand ell' vous par - donne
 rons not' fille est trop bonne quand ell' vous par - donne moi qui n'crains per - sonne j'vous dirai tout
 Je sais que ma femme maudit son é - poux
 rons not' fille est trop bonne quand ell' vous par - donne
 oui vol' carac -
 net que vol' carac -
 oui vol' carac -

The score includes dynamic markings such as *f*, *p*, *stac.*, *fp*, and *fz*. The piano part features a complex rhythmic pattern in the right hand, with many sixteenth and thirty-second notes.

quel tour - ment ma
 tè-re ex-cit'not'co - lè-re
 tè-re ex-cit'not'co - lè-re qu'il n'est passur terre d'plus mauvais su-jet vo-tre pauvre femmedans le fond de
 je sais que ma femmemaudit son é-poux si je suis pour
 tè-re ex-cit'not'co - lè-re
 vo-tre pauvre femmedans le fond de

p
p
p
p dol.
p dol.
p
p stac.
p

mè - - - - re ma mè - - - - re so -
 l'â me maudit son é - pour méchant envers el - le et même infi - dè - le vous è - tes ja - loux homme trop cou -
 l'â me maudit son é - pour méchant enver el - le et même infi - dè - le vous è - tes ja - loux homme trop cou -
 el - le méchant infi - dè - le si j'suis infi - dè - le si je suis ja - loux
 l'â me maudit son é - pour méchant envers el - le et même infi - dè - le vous è - tes ja - loux homme trop cou -

yez moins sé - ve - re so - yez moins sé - ve - re ma mè - re ma

pable c'est a - bo - mi - nable é - poux in - trai - table c'est é - pouvan - table vos torts sont con - nus et de tant d'a -

pable c'est a - bo - mi - nable é - poux in - trai - table c'est é - pouvan - table vos torts sont con - nus et de tant d'a -

c'est quelle est con pable c'est é - pouvan - table ses torts sont con - nus et de tant d'a -

pable c'est a - bo - mi - nable é - poux in - trai - table c'est é - pouvan - table vos torts sont con - nus et de tan d'a -

cen - - - do

cen - - - do

cen - - - do

cen - - - do

mè-re de grâce ma mè - - - re ah! quel

bus l'châtiment s'ap-prê-te on vous tiendra tè - - - te vot' châ-

bus l'châtiment s'ap-prê-te on vous tiendra tè - - - te vot' châ-

bus l'châtiment s'ap-prê-te et j lui tiendrai tè - - - te oui l'châ-

bus l'châtiment s'ap-prê-te on vous tiendra tè - - - te vot' châ-

cen - - - do

ff 1561 **ff**

sort il m'ap - prê - - - te ah! quel sort il m'ap - prê - - - - - te

timent s'ap - prê - - - te vot' cha timent s'ap - prê - - - - - te c'est é - pouvan -

timent s'ap - prê - - - te vot' cha timent s'ap - prê - - - - - te c'est é - pouvan -

timent s'ap - prê - - - te oui l'cha timent s'ap - prê - - - - - te al - -

timent s'ap - prê - - - te vot' cha timent s'ap - prê - - - - - te c'est é - pouvan -

ff *ff* *f* *ff* *ff* *f* *ff* *ff* *f* *ff* *f*

ah! quel tour - - - ment

-table c'est a - bo-mi - nable é -poux trop cou - pable homme inconce - vable c'est é -pou - van - table c'est a - bo-mi -

-table c'est a - bo-mi - nable é -poux trop cou - pable homme inconce - vable c'est é -pou - van - table c'est - a - bo-mi -

-lons al - lons par - tez par - tez

-table c'est a - bo-mi - nable é -poux trop cou - pable homme inconce - vable c'est é -pou - van - table c'est a - bo-mi -

Elle va s'asseoir sur le devant de la scène et se met à pleurer
 quel tourment. Elle sort.
 na - - - ble. Elle sort.
 na - - - ble. Il les conduit jusqu'à la porte en continuant de se disputer avec eux.
 par - - - tez. Il sort.
 na - - - ble.

1561

OS - ligand =
Charlotte -

N^o 3.
COUPLETS.

RÉPLIQUE... Je vous en prie dites moi qu'avez vous? Ce que j'ai?

Agitato pas trop vite: Mét: 4/2 = ♩.

1^{re} Flûte.

2^{de} Flûte.

Hautbois.

Clarinettes
en UT.

Trompettes
en LA.

Cors en FA.

Bassons.

Timbales
en LA et MI ♯.

Violons.

Altos.

ETIENNE.

1^{er} Couplet.

CHARLOTTE.

2^d Couplet.

Violoncelles.

Contre-basses.

1^o espres.

2^o espres.

dol.

1^o Solo.

pp

1^o espres.

dol.

pp

pp

3 3 3 3

marcato

3 3 3 3

marcato

espress:

C'est un tourment qui m'assiège et m'op - presse un mal af - freux qui fait couler mes

espress:

A ces transports dont son âme est sai - sie je pardon - nais quand j'avais son a -

pp

pizz.

pp

pizz.

Agitato pas trop vite: Mét: 4/2 = ♩.

Clar.

Cors

pleurs il n'est pour moi que chagrins que tris-tes-se dans un seul mot sont toutes mes dou-leurs en vain je
mour ou j'é-tais-fier - - re de sa ja-lou-si-e il est bien loin ce jour cet heureux jour lorsqu'à pré-

cre - - - cen - - - do

C^{me} le 1^{er} v^{on} //

cre - - - cen - - - do

1^{er} C.
cherche à calmer ma souf-france tout dans ces lieux ex-ci-te mon cour-roux je n'en-tre-vois que malheur et ven-
2^d C.
sent il me cherche que-relle ah puis je en-cor ex-cuser ce cour-roux oh non ja-mais car il m'est in-fi-
arco³ cre - - - cen - - - do

The musical score consists of approximately 14 staves. The top staves feature complex musical notation with various dynamics and articulation marks. The bottom section includes French lyrics for two voices, with the first voice (1^{er} C.) and second voice (2^d C.) parts clearly marked.

Lyrics for 1^{er} C.:
 geance c'est un dé - li - - - - re en - fin je suis ja - loux

Lyrics for 2^d C.:
 de - le il n'aime plus pour - tant il est ja - loux

Additional markings include "il" above the first staff, "trm" above the second staff, "ff arco" above the third staff, and "F" above the fourth staff.

38-110-
Etienne

Nº 4.

69

DUO.

REPLIQUE... Comme le premier jour de notre mariage — ah! mon cher Etienne!

Adagio non troppo Metr: 69 = ♩

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en UT.

Bassons.

Violons.

Altos.

CHARLOTTE.

ETIENNE.

Violoncelles.

Contre-Basses.

1^o soli.
pp dol.
solo.
pp dol.
1^o solo.
pp dol.
pp pizz.
arco.
pp pizz.
arco.
p sost.
A c jour là j'étois être en co - re en -

Adagio non troppo

Fl. *solo*

Haut. *f dol.*

pp

p

(presque parlé.)

j'en souviens j'en souviens maistoi

(presque parlé.) (chanté.)

ce serment la lutte mien Char-lotte il fut aussi le tien bien vrai j'en sou

72

p

sost.

sost.

(chanté)

bien vrai oui comme toi je m'en souviens je m'en souviens je m'en souviens

arco.

sost.

viens je m'en souviens

viens je m'en souviens ah! je n'oublierai de ma vie ja mais autant je n'usheu

cres.

f

p

dol.

sost.

f

p

cres.

f

dol.

Hauth.

ah! je n'oublierai de ma vie le bon heur brillait dans tes yeux
-reux je n'oublierai de ma vie ja - mais autant je n'fus heu-reux comme ma femme était jo -

li - e comme ma femme était jo - li - e puis m'servant de mon privi - le - - - - - Char'

Hautb.

75

f. soli.

1^o dol.

dol. espress.

dol.

p

p

p

p

p

loite un p'tit baiser di-sais-je Char-lotte un p'tit baiser di-sais-je et Char-lott' ne re-fusait rien

[illegible]

Ritar - - dan - - do.

a tempo.

suivez la voix.

suivez la voix.

p *pp*

p *pp*

p *dol.* *pp*

pp a tempo.

Ritar - - dan - - do. a tempo.

toi je m'ensouviens je m'ensouviens jem'ensouviens jem'ensouviens

toi je m'ensouviens je m'ensouviens jem'ensouviens jem'ensouviens

Ritar - - dan - - do.

pp

[illegible]

Clar.

pp dol.

pp dol.

dol.

Au premier soir de notre ma-ri a-ge dans une heu- - re nous re- vien-

pp dol.

Au premier soir de notre ma-ri a-ge dans une heu- - re nous re- vien-

pp dol.

pp dol.

drons dans une heu-re pas da-van-ta-ge tous les deux la nous sou-pe-

drons dans une heu-re pas da-van-ta-ge tous les deux la nous sou-pe-

V. elle

Un peu plus de mouvement.

p scherz.

p scherz.

p scherz.

Un peu plus de mouvement.

p marcato.

p scherz.

rons

Rien n'est chan- gé dans ma cham- brette

non non non

rons

Rien n'est chan- gé dans ma cham- brette

arco.

p marcato.

Un peu plus de mouvement.

Clar. *Più mod^{to} tempo 1^o*

Più mod^{to} tempo 1^o

mine et plus je vois que dans cet te pauvre re trai -

mine et plus je vois que dans cet te pauvre re trai -

Più mod^{to}

Fl.

Clar.

te tout est en cor comme au tre fois

te tout est en cor comme au tre fois rien n'est chan gé rien n'est chan gé tout est en cor comme au tre

ve

C.B. 1561.

Musical score for piano, featuring multiple staves with various musical notations including notes, rests, and dynamic markings (p, f, ff). The piece includes a vocal line with lyrics in French.

Lyrics:

rien n'est changé rien n'est changé tout est en - cor comme autre fois rien n'est chan - gé dans ma cham - bret -
 fois non non non non rien n'est chan - gé rien n'est chan - gé dans ma cham - bret -

C^m le 1^{er} Hautb. 8^{va} // // // // // //
 C^m le 2nd Hautb. 8^{va} // // // // // //
 FF // // // // // //
 FF // // // // // //
 uis. // // // // // //
 te tout est en - cor comme au - tre - fois rien n'est chan - gé rien n'est chan - gé tout est en -
 te tout est en - cor comme au - tre - fois rien n'est chan - gé rien n'est chan - gé tout est en -
 C^m la Basse. // // // // // //

cor comme autre fois comme au - tre - fois

cor comme autre fois comme au - tre - fois

Handwritten musical score on page 85. The score consists of 12 staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first measure of the first staff contains the text "C^{tr} le 1^{re} V^o 8^{ve} h^o". The score includes various musical notations such as notes, rests, and dynamic markings like "ff". The notation is written in ink on aged paper.

Ah j'ai bien de la peine à te croire.

Allegretto. M^{tr}: M.-168 =

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Bâssons.

Violons.

Altos.

CHARLOTTE.

LOUISE.

Violoncelles.

Contre-basse.

1^o solo. *pp*

1^o solo. *pp*

dol. stacc. *pp* stacc.

dol. *p* sosten.

pp

L'hy-men à-vait pour moi des char-mes

pp

Allegretto. M^{tr}: M.-168 =
1561.

pp

8.

Clar.

Bouf.

espress

mal - gré moi je le dé - si - rais mais en vo - yant cou - ler tes lar - mes en vo - yant cou -

ler tes lar - - - mes tout bas tout bas je me di - sais puisqu'on souffre

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top staves (1-6) are for vocal parts, and the bottom staves (7-12) are for instrumental parts. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French and are written below the vocal staves.

Dynamics: *fz* (forzando), *p* (piano).

Lyrics:

 tant en mé - na - - - ge ja - mais ja - mais de ma - ri - a - - - ge jamais de mari -

 unis

Instrumental parts include:

 - Flute (Fl.)

 - Violin (V.)

 - Viola (V.)

 - Cello (C.)

 - Double Bass (B.)

This page of a musical score is for a string quartet, featuring multiple staves with complex rhythmic patterns. The notation includes numerous sixteenth and thirty-second notes, often beamed together in dense passages. Dynamic markings such as *p* (piano) are present throughout. Trills (*tr*) are indicated on several notes. The bottom of the page includes a vocal line with the lyrics "Lou - i - - - se Lou - i - - - se ap - pai - se tes al - lar - - -" and a bass line marked "C^{me} la Basse" with a *pizziz.* (pizzicato) instruction. The score is written in a key with one flat and a 3/4 time signature.

mus
velle et C. B.

tu vois — tu vois — je n'ai plus de re - grets

1^o

p dol

p dol

fz

fz

fz

fz

fz

fz

si par - fois j'ai ver - sé des lar - - mes si par - fois j'ai ver - sé des lar - - mes tou -

arco *p* dol velle soli.

1561

Musical score for a piano and voice piece, page 91. The score features multiple staves for piano accompaniment and a vocal line. The piano part includes dense chordal textures and arpeggiated figures. The vocal line has lyrics in French. The bottom staff is for a double bass, marked "pizz." and "arco."

Dynamics: *p* (piano), *f* (forte), *tr* (trill), *arco.* (arco), *pizz.* (pizzicato), *Pizz.* (Pizzicato).

Lyrics:

 jours tou - jours toujours je m'conso - lais crois

Bottom staff: *pizz.* *arco.* *Pizz.*

This musical score page, numbered 92, features a complex arrangement of ten staves. The top five staves are for vocal parts, each with a treble clef and a key signature of one sharp (F#). The bottom five staves are for instrumental parts, including a double bass line in the bottom-most staff. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'cres.' (crescendo), 'p' (piano), and 'f' (forte). A 'Duo.' marking appears above the sixth staff. The lyrics 'moi crois moi le bon-heur à ton à - - - ge est dans le mari - a - - -' are written below the vocal staves. The page number '1561' is centered at the bottom.

cres. *f*

cres. *f*

cres. *f*

cres.

p

p *p* *cres.* *f*

p

Duo. *f*

p *cres.* *f*

moi crois moi le bon-heur à ton à - - - ge est dans le mari - a - - -

cres.

C^{me} la Basse.

8^{ve} loco.

ff

C^{me} la 1^{re} Fl. //

ff

ff

ff

ff

8^{ve} loco.

C^{me} le 1^{er} Violon 8^{ve} basse. //

ff

Louise.

ge c'est dans le mari - a - - - ge Les

Vlle

ff arco.

Flûtes.

Bons

1^o

2^o

1^o solo.

p

sost.

mais pa-ti-en - - ce

hommes sont capri-ci - eux e-xi - geans mé - chans orgueilleux tu me l'as dit

vll^e soli.

p

sost.

p

1^o

p

pp

pp

nous a - vons nos dé-fauts comme eux en-tre nous un peu d'indul-gen - ce

Mais ton ma-ri je le

tant mieux tant mieux preu - ve qu'il m'ai - - me oui sans doute *p* et moi
 sais est ja - lous comment com - ment est-il pos - sible est-il possi - ble

Musical notation includes various dynamics: *ff* (fortissimo), *p* (piano), and *dol.* (dolente). The score is written for voice and piano.

1^{re} Flute.

marcato.

Haut.

p dol.

p dol.

marcato.

p

p dol.

p dol.

mê - - - me je suis ja - louse aus - si de mon é - poux

mais sans rai - son il te

marcato.

1561.

Hautb. *p* *stac.* *cres* *cen*

Clar. *p* *stac.* *cres* *cen*

Bons *p* *stac.* *cres* *cen*

p *cres* *stac.* *cen* *do* *il*

pizz. *cres* *cen* *do*

une querelle ah c'est charmant c'est charmant c'est charmant on se dis-pute on se me-nace on se dis-

Scherche que-relle

p pizz. *cres* *cen*

do *f*

p *ppdol.*

ppdol.

do *f*

pute on se me-nace et puis a-près bien douce-ment on se rap-pro-

do *f*

oui c'est charmant c'est charmant c'est charmant et déjà et déjà tu voudrais être
 mant c'est charmant et déjà et déjà je voudrais être

The musical score is written for two voices (Soprano and Alto) and piano accompaniment. The piano part consists of three staves: the top two for the right hand and the bottom for the left hand. The vocal staves are positioned above the piano staves. The lyrics are written below the vocal staves. The score is divided into two systems, labeled 106 and 101 at the top. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the piece.

Lyrics for the Soprano voice:
 là oui dé - jà oui dé - jà tu vou - drais ê - tre là dé - jà tu vou - drais ê - tre

Lyrics for the Alto voice:
 là oui dé - jà oui dé - jà je vou - drais ê - tre là dé - jà je vou - drais ê - tre

Musical score for orchestra and voices, page 102. The score includes staves for various instruments and two vocal parts. The key signature has one sharp (F#). The tempo is marked 'C' (Crescendo). The music features complex rhythmic patterns and dynamic markings like 'FF' (fortissimo). The vocal parts have lyrics in French.

Instruments and parts shown:

- Flute 1^{re} (C^{1re} la 1^{re} Flute.)
- Hautbois (C^{2de} les Hautbois.)
- Violon 8^{me} (C^{me} le 1^{er} Violon 8^{me})
- Basse (C^{me} la Basse.)
- Vocal parts (Soprano and Alto/Tenor/Bass)

Lyrics for the vocal parts:

là oui dé-jà tu vou-drais être là .
 là oui dé-jà je vou-drais être là .
 mais par

Haut. 1^{re}

Clar. 1^{re} *pp*

B^{on} *pp*

p *dol.*

à tes pieds bien-

fois un é - poux vo - la - ge est sé - duit par d'autres at - traits

ville

p

f p *f p*

tôt je le ga - - - ge bien-tôt tu le ra-me-ne - rais tu lui pardonne-

oh non je me ravais

1561

104

tr. *dol.* *tr.* *dol.* *2^o* *p dol.* *Duo.* *p*

il te ché-ri-rai ta-ge

non je me vengerais il me ché-ri-rai ta-ge quoi vrai-

oui c'est charmant c'est charmant c'est charmant et déjà et déjà tu voudrais être
 mant c'est charmant et déjà et déjà je voudrais être

là oui dé - ja oui dé - ja tu vou - drais ê - tre là dé - ja tu vou - drais ê - tre
 là oui dé - ja oui dé - ja je vou - drais ê - tre là dé - ja je vou - drais ê - tre

[illegible]

Musical score for a piece, likely a Mass, featuring multiple staves. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Piano, Organ, and Cello/Bass). The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The lyrics are:

ge est dans le ma-ri - a - - - ge c'est dans le ma-ri - a - - -

The score includes a section labeled "C^{me} la Basse." (Cello/Bass) in the lower right.

This image shows a page from a musical score, likely for a symphony. The score is written on ten staves. The top two staves are for the first and second violins, both in treble clef. The next two staves are for the first and second violas, both in alto clef. The fifth staff is for the first and second cellos, in bass clef. The sixth staff is for the first and second double basses, in bass clef. The seventh staff is for the woodwinds, in bass clef. The eighth staff is for the woodwinds, in bass clef. The ninth staff is for the woodwinds, in bass clef. The tenth staff is for the woodwinds, in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). There is a section of the score that is marked with a double bar line and the text 'Cm. le 1er v. en 8. basse // //', indicating a change in the instrumentation or a section of the score. The page is numbered '11' in the bottom right corner.

COUPLETS.

RÉPLIQUE. Ah! c'est très délicat de sa part.

Metr: 100 = ♩ . Mouv! de pas redoublé.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en LA.1^{re} Trompette
à clé ou 1^{er} Cor en LA2^{de} Trompette.
en MI \sharp .1^{er} Cor en LA.2^d Cor en MI \sharp .

Bassons.

Violons.

Altos.

JACQUES.

V^{elles} et C:B:

Mouv! de pas redoublé.

musical score page 112, featuring multiple staves and vocal parts.

Instrumental Staves (Top):

- Staff 1: Treble clef, key signature of two sharps (F# and C#). Contains a solo passage marked "solo." and a staccato passage marked "p^o stac".
- Staff 2: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 3: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 4: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 5: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 6: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 7: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 8: Bass clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 9: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 10: Treble clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".
- Staff 11: Bass clef, key signature of two sharps. Contains a staccato passage marked "p^o stac".

Vocal Parts (Bottom):

- 1^{re} C. (First Voice): Treble clef, key signature of two sharps. Lyrics: "su-re-ment de l'amour du jo-li ser-gent on a beau dire et fai-re c'est un metier plein".
- 2^d C. (Second Voice): Treble clef, key signature of two sharps. Lyrics: "fond du coeur a ce souper faut fair hon-neur ô femme incom-pa-ra-ble quand on trait ain-si".

1561.

The musical score is written for a piece in G major (one sharp) and 2/4 time. It consists of several staves, including vocal parts and instrumental accompaniment. The score begins with a piano introduction, followed by a solo section. The vocal parts enter with the lyrics: "en amour ainsi qu'à la guerre en avant en avant tous jours en avant en amour ainsi qu'à la". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *sol.* (solo).

The score is divided into several measures. The first measure shows the piano introduction. The second measure features a solo section. The third measure shows the vocal parts entering. The fourth measure continues the vocal parts. The fifth measure shows the piano accompaniment. The sixth measure shows the vocal parts. The seventh measure shows the piano accompaniment. The eighth measure shows the vocal parts. The ninth measure shows the piano accompaniment. The tenth measure shows the vocal parts. The eleventh measure shows the piano accompaniment. The twelfth measure shows the vocal parts. The thirteenth measure shows the piano accompaniment. The fourteenth measure shows the vocal parts. The fifteenth measure shows the piano accompaniment. The sixteenth measure shows the vocal parts. The seventeenth measure shows the piano accompaniment. The eighteenth measure shows the vocal parts. The nineteenth measure shows the piano accompaniment. The twentieth measure shows the vocal parts. The twenty-first measure shows the piano accompaniment. The twenty-second measure shows the vocal parts. The twenty-third measure shows the piano accompaniment. The twenty-fourth measure shows the vocal parts. The twenty-fifth measure shows the piano accompaniment. The twenty-sixth measure shows the vocal parts. The twenty-seventh measure shows the piano accompaniment. The twenty-eighth measure shows the vocal parts. The twenty-ninth measure shows the piano accompaniment. The thirtieth measure shows the vocal parts. The thirty-first measure shows the piano accompaniment. The thirty-second measure shows the vocal parts. The thirty-third measure shows the piano accompaniment. The thirty-fourth measure shows the vocal parts. The thirty-fifth measure shows the piano accompaniment. The thirty-sixth measure shows the vocal parts. The thirty-seventh measure shows the piano accompaniment. The thirty-eighth measure shows the vocal parts. The thirty-ninth measure shows the piano accompaniment. The fortieth measure shows the vocal parts. The forty-first measure shows the piano accompaniment. The forty-second measure shows the vocal parts. The forty-third measure shows the piano accompaniment. The forty-fourth measure shows the vocal parts. The forty-fifth measure shows the piano accompaniment. The forty-sixth measure shows the vocal parts. The forty-seventh measure shows the piano accompaniment. The forty-eighth measure shows the vocal parts. The forty-ninth measure shows the piano accompaniment. The fiftieth measure shows the vocal parts. The fifty-first measure shows the piano accompaniment. The fifty-second measure shows the vocal parts. The fifty-third measure shows the piano accompaniment. The fifty-fourth measure shows the vocal parts. The fifty-fifth measure shows the piano accompaniment. The fifty-sixth measure shows the vocal parts. The fifty-seventh measure shows the piano accompaniment. The fifty-eighth measure shows the vocal parts. The fifty-ninth measure shows the piano accompaniment. The sixtieth measure shows the vocal parts. The sixty-first measure shows the piano accompaniment. The sixty-second measure shows the vocal parts. The sixty-third measure shows the piano accompaniment. The sixty-fourth measure shows the vocal parts. The sixty-fifth measure shows the piano accompaniment. The sixty-sixth measure shows the vocal parts. The sixty-seventh measure shows the piano accompaniment. The sixty-eighth measure shows the vocal parts. The sixty-ninth measure shows the piano accompaniment. The seventieth measure shows the vocal parts. The seventy-first measure shows the piano accompaniment. The seventy-second measure shows the vocal parts. The seventy-third measure shows the piano accompaniment. The seventy-fourth measure shows the vocal parts. The seventy-fifth measure shows the piano accompaniment. The seventy-sixth measure shows the vocal parts. The seventy-seventh measure shows the piano accompaniment. The seventy-eighth measure shows the vocal parts. The seventy-ninth measure shows the piano accompaniment. The eightieth measure shows the vocal parts. The eighty-first measure shows the piano accompaniment. The eighty-second measure shows the vocal parts. The eighty-third measure shows the piano accompaniment. The eighty-fourth measure shows the vocal parts. The eighty-fifth measure shows the piano accompaniment. The eighty-sixth measure shows the vocal parts. The eighty-seventh measure shows the piano accompaniment. The eighty-eighth measure shows the vocal parts. The eighty-ninth measure shows the piano accompaniment. The ninetieth measure shows the vocal parts. The ninety-first measure shows the piano accompaniment. The ninety-second measure shows the vocal parts. The ninety-third measure shows the piano accompaniment. The ninety-fourth measure shows the vocal parts. The ninety-fifth measure shows the piano accompaniment. The ninety-sixth measure shows the vocal parts. The ninety-seventh measure shows the piano accompaniment. The ninety-eighth measure shows the vocal parts. The ninety-ninth measure shows the piano accompaniment. The hundredth measure shows the vocal parts.

1st C. *f* *ff*
guerre en avant c'est le re-frein le re-frein du regiment.

2nd C. *f* *ff*
guerre en avant c'est le re-frein le re-frein du regiment.

[illegible]

9-lig=.

3^{me} COUPLET.

117

RÉPLIQUE. Eh! garçon! — la fille!

Plus lent en suivant la voix.

Flûtes.

Clarinettes en LA.

1^{re} Cor en LA.

2^d Cor en MI.

Bassons.

Violons. *dol.*

Altos. *dol.*

JACQUES. *f*

Violoncelles. *f^o dol.*

Contre-basse.

Plus lent en suivant la voix.

Plus lent et à volonté.

Dieu qu'on est mal dans c't'au-ber-ge j'paie mon é-cot faut qu'on m'hé-ber-ge

Violons.

Il me le cherchait tout vers l'écluse.

ou's qu'est mon lit qui me l'di-ra gar-çon garçon ah m'y voi-là res-tez donc j'vous en

1561.

pizz.
 pizz.
 (Il s'assied sur le lit)
 pri - e jus - qu'au plai - sir de vous re - voir Messieurs Mes dam la com - pa -
 velle.
 pizz.
 Petite fl. solo.
 Clar. 1^o solo.
 2^d Cor. solo.
 2^o solo.
 (Il tire les rideaux et l'on entend chanter d'une voix qui s'éteint progressivement)
 que je vous sou hai - te le bon soir en a - vant tou -

P^{re} Fl.

Clar. poco ritardando a tempo.

1^{er} Cor. *pp* *pp* a tempo. *cres.*

2^d Cor. poco ritardando

pp *dol.* *cres.*

poco ritardando *pp* *cres.*

pp *cres.*

jours en avant en avant toujours en avant a tempo.

G^{de} Flûte, solo. poco ritardando *pp* *cres.*

pp *dol.* morendo. *pp*

pp *dol.* *dim.* *pp*

1^o solo. *pp* *dol.* morendo. *pp*

2^o tacet. *pp* *dol.*

pp *dol.*

pp *dol.*

pp *dol.*

pp *dol.*

pp *dol.*

c'est le refrain du régiment

COUPLETS.

RÉPLIQUE. Et j'en suis sûre il me pardonnera.

Andante Metr: 84 = ♩

1^{re} Flûte.1^{er} Hautbois.Clarinettes
en Si b.

Cours en Mi b.

Bassons.

Violons.

Altos.

CHARLOTTE.

Violoncelles.

Contre-basse.

Andante Metr: 84 = ♩

ff dol. *ff viol. pp dol.* *ff dol.* *ff dol.*

ff sost. *sost.* *ff 1^{re} C.*

dant la nuit pendant la nuit con- tre moi s'il est en co- lè- re con-
 2^d C.
 dant la nuit pendant la nuit tour- men- ta- grin son vous sou- bli- e tour-

ff sost. *f.* *ff dol.* *f. solo.* *ff dol.*

tre moi s'il est en co- lè- re sa mau- vaise humeur je les pè- re s'en fui- ra de no- tre ré- duit de
 2^d C.
 mens cha- grin son vous sou- bli- e le jour on se fâche et l'on cri- e c'est à qui fe- ra plus de bruit jusqu'au

dol.
 dol.
 main le ciel s'ra sans nu a - ge
 soir du re le ta pa - ge
 demain le ciel s'ra sans nu a - ge
 oui jusqu'au soir du re le ta pa - ge

dol.
 on voit se dis si per l'o - ra - ge pendant la nuit pendant la nuit on voit se dis si per lo -
 mais la paix rentre dans l'ine - na - ge pendant la nuit pendant la nuit mais la paix rentre dans l'ine -

a tempo.

Haut:

suivez la voix.

pp *dol.* *p* stacc.

suivez la voix.

(Pendant cette ritournelle elle continue de se déshabiller)

ra-ge pendant la nuit pendant la nuit

(Elle achève de se déshabiller et se trouve en petite robe de dessous)

na-ge pendant la nuit pendant la nuit

pp a tempo.

C.B. *pizz.*

pp *pizz.*

2^d COUP. *Pen*

The musical score is written for a full orchestra and voice. It begins with a vocal line in French, 'suivez la voix.', which is repeated. The vocal line is accompanied by a piano (p) and a cello/bass (C.B.) line. The piano part features a series of sixteenth-note runs, marked with 'dol.' (dolente) and 'p' (piano). The cello/bass part has a 'pizz.' (pizzicato) instruction. The score includes dynamic markings such as 'pp' (pianissimo) and 'p' (piano). There are also performance instructions in French: '(Pendant cette ritournelle elle continue de se déshabiller)' and '(Elle achève de se déshabiller et se trouve en petite robe de dessous)'. The tempo is marked 'a tempo.' at the beginning and end of the section. The score ends with a double bar line and a repeat sign.

Elle prend sur la table un bougeoir et marche vers l'alcove; au moment où elle va tirer le rideau et éteindre sa lumière on frappe à la porte au fond du théâtre.

RÉPLIQUE... Asseyons-nous je meurs de faim. (Musique.)

Agitato Metr: 801 = σ

(Position) Jacques, Charlotte, Etienne.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en LA.Trompettes
en LA.

Cours en MI.

Bassons.

Timbales
en MI et SI.

Violons.

Altos.

CHARLOTTE.

(ETIENNE.) Hein! quest-ce que c'est que cela? tu as donc soupé? la bouteille est vide, Charlotte explique-moi.... (CHARLOTTE.) Mon ami!....

(ETIENNE.) Parle donc..... comme tu es tremblante..... que s'est-il donc passé?

(CHARLOTTE.) Ah! je t'en prie, ne t'empote pas.... écoute

Agitato Metr: 801 = σ

ETIENNE.

JACQUES.

Violoncelles.

Contre-basses

pp pizz.

pp 1561.

pp

pp

Fl: a tempo.

Clar:

Cors. 1^o solo. *cres.*

cen - do - soutenez -

unis. *ff*

cen - do - soutenez, a tempo.

cen - do.

mon sans te fâcher... si tu savais... Ah!

(Il va précipitamment ouvrir le rideau.)

qu'entends-tu? qu'entends-tu?

(Endormi et rêvant)
derrière le rideau.

en amour ainsi qu'à la guerre en avant en avant

cen - do.

a tempo.

Musical score for orchestra and voices, page 126. The score includes staves for strings, woodwinds, brass, and voices. The music is in 4/4 time with a key signature of one sharp (F#). The score features various dynamics including *ff* (fortissimo), *p* (piano), and *f* (forte). The lyrics are in French and include the phrase "Retenant son mari." and "grace!... grace!...".

The score is divided into two systems. The first system includes staves for strings, woodwinds, and brass. The second system includes staves for voices and a basso continuo. The lyrics for the voices are:

(Retenant son mari.)
 grace!... grace!...
 (avec fureur)
 un homme!... un homme ici!
 toujours en a - vant
 C^{me} la Basse.

The score concludes with the number 1561.

Haut.

moi

non desor mais femme cou_pable jen'entends rien jen'entends rien Et toi toi mi_sé -

aunomdu ciel écoute

(à Jacques)

FF FF FF FF FF

Petitefl: solo:

p

pp

p

f

fp

moi é - cou - te moi

ra - ble reveille toi reveille toi viens in -

(Se réveillant à moitié et rêvant encore.)

te voilà donc ma douce amie au - pres de ton jo - li ser - gent

Etienne passe au milieu, saisit Jacques au collet et l'amene sur le devant de la scène.

Hautb.

ah mon a - mi je t'en sup - plie mon a -

fame il me faut ta vi - e vien stedis - je il me faut ta vi - e

ma vi - e à qui donc? ca pas - se

Cmb la Basse.

mi je ten sup pli - - - e

viens te dis je il me faut ta vi - e

la plaisante - ri - - e à ce re - veil à cet empor te - ment je ne m'attendais

12

Musical score for page 152. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is one sharp (F#). The tempo/mood is indicated by 'p dol.' (piano, ad libitum). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). The lyrics are written below the vocal staves.

ah! tu me com-

ra - - - de j'vous croissans pei - - - ne et j'vous en fais j'vous en fais mon compliment

Handwritten musical score for a vocal and instrumental ensemble. The score is written on multiple staves, with lyrics in French. The music is in G major (one sharp) and 2/4 time. The lyrics are as follows:

quel tour - ment ton courroux m'of -
prends main - te - nant de ton in - so - len - ce crains la re - com -
moi j'vous en fais mon compli - ment de tant d'inso - len - ce de tant d'arro -
C^{te} la Basse.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *stac.*, *Duo*). There are also some annotations like "C^{te} le V^o B^{te} basse" and "C^{te} le V^o B^{te}".

fen - se crois bien à mon in - no - cen - ce dans peu je la prou - ve - rai
 pen - se ah bientôt bientôt je pen - se bien - tôt je te pu - ni - rai pour un tel ou -
 gan - ce ah bientôt bientôt je pen - se bien - tôt je le pu - ni - rai lorsque l'on m'ou -

pour moi quel ou - tra - ge mais si de - leet sa - ge bientôt je t'ap - pai - se

tra - ge je sens que ma ra - ge dou - ble dou - ble mon cou - ra - ge de toi je me ven - ge -

tra - ge je sens que ma ra - ge dou - ble dou - ble mon cou - ra - ge de lui je me ven - ge -

unis.

rai au nom du ciel écoute moi au nom du ciel écoute moi au nom du ciel

rai point de pi-tié non laisse moi point de pi-tié non laisse moi

rai point de pi-tié telle est ma loi point de pi-tié telle est ma loi

Tutti.

1561.

Musical score for page 157, featuring multiple staves with musical notation, dynamics (fz, ff), and French lyrics. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French and appear to be a religious or dramatic text.

Dynamics: *fz*, *ff*, *ff* > *ff* > *ff* > *ff* > *ff* >

Lyrics:

au nom du ciel écou - te - moi
 et prends pi - tié et prends pi -
 point de pi - tié non lais - se - moi
 point de pi - tié point de pi -
 point de pi - tié telle est ma loi
 point de pi - tié point de pi -

Dynamics: *ff*, *ff* > *ff* > *ff* > *ff* > *ff* >

Jacques, Etienne, Charlotte.

tié de mon ef-froi
(Il parvient à se débarrasser de sa femme qui l'a retenu jusqu'alors s'élance sur Jacques et le saisit à la gorge.)
tié non lais - se moi
(Jacques se débattant.)
tié telle-est ma loi laissez moi donc bour-geois laissez moi

C'est la Basse.

non tu ne m'échappe-ras pas tu ne m'échappe-ras pas en

donc je n vous connais pas eh bien si tu le veux en garde en

oh ciel! ils vont se bat-tre!... au se-cours! à la gar-de! au se-cours au secours au se-
 (Il prend un sabre qui est accroché à la muraille.)
 gar de (Il tire son sabre.)
 gar de (Ils se mettent en garde.)

Fl. *uniss.*

Haut. *uniss.*

ff marcato.

ff marcato.

Changez en sol.

ff

ff

COUES

M^{re} BERNARD (armant un caporal et une patrouille de gardes nationaux.)

ETIENNE. Gardes Nationaux.

JACQUES. Voisins et voisines. M^{re} Bernard, M^{re} Bernard, Jacques, le caporal; Charlotte, Etienne.

M^{re} BERN: Voisins et voisines.

Le Caporal. (Il sépare Jacques et Etienne.)

CHOEUR.

Voisins et Voisines. *ff* qu'est-ce donc qu'est-ce donc?

qu'est-ce donc qu'est-ce donc?

qu'est-ce donc qu'est-ce donc.

ff

C.B.

1561.

All.^o non troppo Metr: 120 = ♩.

M^{lle} BERNARD:
 ral j'implo-re votre ap-pui contre un ma-ri qui bat sa fem-

JACQUES. (S'adressant au caporal.) (à M^{lle} Bernard.)
 monsieur le ca-po-ral de vous je me ré-clame battre sa

M^r BERNARD:
 monsieur le ca-po-ral j'implo-re votre ap-pui contre un ma-ri qui bat sa

The musical score is arranged in a system of ten staves. The first five staves are for instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The last five staves are for vocal parts: Soprano, Alto, Tenor, Bass, and a second Bass. The music is in 3/4 time and features a variety of notes, rests, and dynamic markings such as *f* (forte) and *stac.* (staccato).

The lyrics are in French and are distributed across the vocal staves. The lyrics are as follows:

me monsieur le ca-po - ral j'implore votre ap - pui j'implore votre ap - pui contre un ma -
 femme lui?... vous vous trompez ma dame c'est un bour-geois qui veut as - so -
 femme monsieur le ca-po - ral j'implore votre ap - pui contre un ma -

ri qui bat sa femme ah daignez aujour-d'hui monsieur le ca-po - ral ah daignez aujour-d'hui nous prêter votre ap-
 mer un ser- gent monsieur le ca-po - ral de vous je me ré-
 ri qui bat sa femme monsieur le ca-po - ral prêtez-nous votre ap-
 (Le Caporal.)
 Vo - yons vo -

Trompette en LA.

Cors en sol.

puis monsieur le ca-po - ral pretez nous votre ap - pui

clame ah daignez aujour d'hui me preter votre ap - pui

puis monsieur le ca-po - ral pretez nous votre ap - pui

vous parlez plus dou - ce - ment l'un apres

Timb: en SOL et RE.

ETIENNE.

l'autre ex - pli - quez votre af - fai - re Qui moi?... vous di - re!.... ah!... je meurs de co -

C^{mo} la Basse.

Musical score for page 147, featuring multiple staves with complex rhythmic patterns and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *unis.*). The lyrics are written below the staves.

The lyrics are:

le _ re jamais je ne m'explique _rai mais de lui

V. elle et C. B. *ff*

je me ven-ge-rai je me ven-ge-rai

JACQUES. *f*

moi qui ne suis pas enco- lère je di-rai tout de point en velle

Sans changer de mouv!

Haut:

Cors.

dol.

pp

pp dol.

pp dol.

pp dol.

CHARLOTTE.

(à part.) *p*

M^{me} BERN:

(à part.) *p*

JACQUES.

point si vous ne m'in-ter-rom-pe- point

M^{me} BERN:

(à part.) *p*

le Caporal.

Imposant silence
(pour que l'on écoute Jacques.)

Si - len - - - - ce !

p

Si - len - -

p

Si - len - -

p

Si - len - -

pp dol.

Sans changer de mouv!

pp dol.

Fl:

pp dol.

f unis.

f

1. solo

ciel!

pro - tè - ge l'in - no - cence

ciel! (à part)

pro - tè - ge l'in - no - cence

qu'il re - dou - - te ma ven - geance

1. COUPLET.

ciel!

pro - tè - ge l'in - no - cence

Si - len - - ce

un peu de pa - ti - en - - ce

un peu de pa - ti - en - - ce

un peu de pa - ti - en - - ce

un peu de pa - ti - en - - ce

51

Corns. *dol.*

Fl. *dol.*

Ob. *dol.*

Cl. *dol.*

Fag. *dol.*

Tromb. *dol.*

C. *dol.*

Tromb. *dol.*

B. *dol.*

C. la Basse *arco.*

C. *arco.*

B. *arco.*

l'a-mour à l'hon-neur fi-dèle en re-ve-nant du re-gi-ment je de-har-que i-ci chez ma belle or-

Musical score for piano and voice, page 152. The score features multiple staves with complex musical notation including triplets, dynamics (*f*, *p*, *pp*, *marcato*, *sost.*, *dol.*), and articulation (*pizz.*). The bottom staff contains French lyrics.

re sur la ta - ble un souper char-mant mon cher a-mi pas de co-lère je di-rai tout ça

15

1. 2

il ment il ment quel é

il ment quel é

ah! c'est trop c'est

m'est é - gal j' n'mens jamais car c'est très mal sur tout devant un ca-po-ral

il ment quel é

com-ment

com-ment

com-ment

com-ment

arco *ffz*

fz *fi*

Musical score for a vocal and piano piece, page 154. The score features multiple staves with musical notation, including treble and bass clefs, key signatures, and dynamic markings like "F" and "FF". The lyrics are in French and include the words "d'impu", "den-ce", "trop de pa-ti", "en-ce", "La bourgeoise il n'est pas po-li de me don-ner un démen-ti", "il ment", and "Si len". The page number "154" is at the top left, and "1561." is at the bottom center.

Haut.

Cors.

ff^o dol.

ff^o dol.

ff^o dol.

ff^o dol.

ff^o dol.

(à part.)

Jus - - te ciel!

Jus - - te ciel!

(à part.)

(JACQUES au caporal.)

qu'il re - dou - - - te

(à part.) *f* E - coutez bien mon cher con - frère voi - ci la

Jus - - te ciel!

pro -

ce

f Si - len - - - ce!

f Si - len - - - ce!

f Si - len - - - ce!

f un

f un

f un

ff^o dol.

te - ge l'in - no - cen - ce

ma ven - geance

fin de mon af - fai - re

te - ge l'in - no - cen - ce

peu de pa - ti - en - ce

peu de pa - ti - en - ce

peu de pa - ti - en - ce

2^d COUPLET.

Je bois un ver - re d'eau rougie et

pizz.

unis

mange un morceau de pâté je m'endorssanscé rémonie et je rêvais à ma beauté quand j'entends

C^{te} 1^{re} Basse.

f arco.

il me faut ta vi - e - je m'reveille et j'vois ce bru - tal puis

(désignat Etienne.)

1. solo.

Cors.

ar-ri - ve la compa_gniede vant qui je fais tant bien q mall're cit e - ract im parti al ré - clamé par le

pp sost. >

159

ple Fl solo

mais qu'il ex- pli- que ce mys- té- re

mais qu'il ex- pli- que ce mys- té- re

ah c'est trop il faut me satis- faire

caporal attendez - donc attendez - donc

je n'entends rien a ce mys- té- re

ex - pliquez mieux tout ce mys- té- re

ex - pliquez mieux tout ce mys- té- re

ex - pliquez mieux tout ce mys- té- re

ex - pliquez mieux tout ce mys- té- re

20

pp

marcato.

p marcato.

Cme 1^{er} Viol 8^{ve} basse

j'ai pas vu ma belle mon adoré où donc est

que dit il

que dit il

que dit il

Musical score for a scene, featuring vocal parts and piano accompaniment. The score is written in 3/4 time and includes dynamic markings such as *FF* (fortissimo).

Characters and Lines:

- M^{re} BERN:** (Piano accompaniment, marked *FF*)
- ETIENNE:** "eh bien eh bienn'est ce pas el - le" (marked *FF*)
- JACQUES:** "el le" (marked *FF*)
- M^{re} BERN:** (Piano accompaniment, marked *FF*)
- Le Capitaine:** "comment comment ce n'est pas el - le" (marked *FF*)
- designant CHARLOTTE:** "comment comment ce n'est pas el - le" (marked *FF*)
- M^{re} BERN:** (Piano accompaniment, marked *FF*)

Rehearsal Markers and Chorus:

- à Etienne et au chœur:** "eh non eh non" (marked *FF*)
- avec colère:** "ce n'est pas elle" (marked *FF*)
- avec colère à Jacques:** "ce n'est pas elle" (marked *FF*)
- avec les Basses du chœur:** "ce n'est pas elle" (marked *FF*)

The score concludes with a final *FF* marking.

un peu moins vite.

Le caporal, M^r et M^{me} Bernard, Jacques, Louise, Charlotte, Etienne.

(Louise entrant et apercevant Jacques.)

(apercevant Louise et la désignant.)

el - le car je la cher - che et la voi

comment comment
 comment comment
 comment comment

C^{me} la Basse.

1561.

un peu moins vite.

FF

Cors en MI.

FF

Charlotte.

Loui

c'est lui c'est mon ser -

Loui -

Loui -

ci

Loui -

ah!

ah!

ah!

FF

[illegible]

Jacques.
 d'une ardeur ex - trê-me vous fair' un a - veu po - si - tif
 à Mme Bernard.
 accor - dez moi tant' res - pec -

Fl.
 Haut.
 Clar.
 8a
 arco.
 M^{me} BERN:
 c' mauvais su - jet dans ma fa -
 table la main d' vot nièce incom - pa - ra - ble je la vetux pour le bon mo - tif
 arco.

ma mer'qu'il soit de la fa - mille qu'il soit de la fa - mil - - - le

ma tant'qu'il soit de la fa - mille qu'il soit de la fa - mil - - - le

mille ! ... j'en - ra - - - - ge mais il le

il faut qu'il soit de la fa - mil - le qu'il soit de la fa - mil - - - le

re-ce-vez moi dans vot' fa - mil - - - le dans vot' fa - mil - - - le

c'auvais su - jet dans ma fa - mil - - - le dans ma fa - mil - - - le

allons qu'il soit de la fa - mille qu'il soit de la fa - mil - - - le

allons qu'il soit de la fa - mille qu'il soit de la fa - mil - - - le

allons qu'il soit de la fa - mille qu'il soit de la fa - mil - - - le

1561.

Musical score for a scene, featuring vocal and piano parts. The score includes dynamic markings such as *p* (piano) and *f* (forte). Performance instructions include *(haut et se faisant violence.)* and *(imitant M. Bernard.)*.

Lyrics (French):
 faut pour l'hon-neur de ma fil - le j'y con-sens
 vrai!... (haut et se faisant violence.) (presque parlé.)
 oui
 vrai!... (presque parlé.)
 (imitant M. Bernard.)
 nous y con - sen -

168

8^a

retenez le mouvement

2^{do} prenez la grande flûte

1^o

retenez le mouvement

al-lons le v^ola de la fa-mil - - - - - le

al-lons le v^ola de la fa-mil - - - - - le

ouï à Jacques.

al-lons vous v^ola de la fa-mil - - - - - le

al-lons me v^ola de la fa-mil - - - - - le

lons

al-lons le v^ola de la fa-mil - - - - - le

al-lons le v^ola de la fa-mil - - - - - le

al-lons le v^ola de la fa-mil - - - - - le

al-lons le v^ola de la fa-mil - - - - - le

FF

peu à peu.

Clar:

peu à peu.

main maintenant à de-main il s'ra tems d'main ma-tin de nous expli-quer en fa-mil - - le

Vlle et C.B.

Velle soli

peu à peu.

1561.

And. All.^{to} 1561. *pp* dol:

Musical score for page 171, featuring multiple staves with vocal and instrumental parts. The score includes various musical notations such as notes, rests, and dynamic markings.

Key musical markings and lyrics include:

- pp* (pianissimo)
- dol: stacc:* (dolente, staccato)
- 1^{re} dol:* (first part, dolente)
- 2^o* (second part)
- ppdol:* (pianissimo dolente)
- stacc:* (staccato)
- (Bas à son mari.) dol:* (Softly to her husband, dolente)
- pp* mais chacun se re-ti-re
- oui oui*
- deux époux ce qu'ils ont à se di-re*
- ils le di-ront sans nous*
- (Bas à sa femme.) dol.* (Softly to her wife, dolente)
- pp* mais chacun se re-ti-re
- stacc:* (staccato)
- oui oui*
- oui oui*
- oui oui*
- oui oui*
- oui oui*
- oui oui*

The score concludes with the number 1561.

Hautb:

[illegible]

[illegible]

stac.

unis.

sost. leg.

2^e comme le vll

sostenuto.

p leg.

chacun se re-ti-re on nous laisse en-tre nous tout mon chagrin ex-pi-re car tu n'es

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re p ils le di-

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re p ils le di-

chacun se re-ti-re on nous laisse en-tre nous tout mon chagrin ex-pi-re p je ne suis

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re p ils le di-

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re ils le di-

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re ils le di-

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re ils le di-

chacun se re-ti-re laissons ces deux époux ce qu'ils ont à se di-re ils le di-

1561.

175.

1561.

[illegible]

Handwritten musical score on page 177. The score consists of 12 staves, organized into three systems of four staves each. The notation includes treble and bass clefs, key signatures (one sharp), and time signatures (3/4 and 2/4). Various musical notations are present, including eighth notes, sixteenth notes, and rests. Dynamic markings such as *fl*, *p*, *pp*, and *dol:* are used throughout. Trills are indicated by *tr*. Some staves feature triplets marked with a '3' and a bracket. The score is written in ink on aged, slightly stained paper.

